

DEAD OF NIGHT

EPISODE ONE

THE EXORCISM

BY DON TAYLOR

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DRAMA (PLAYS) PLEASE **PLEASE** **Project No: 2152/2136**
TO THE T.V. STATION

DEAD OF NIGHT

cf. 1 "THE EXORCISM"

by
DON TAYLOR

TX 5.11.72

Producer .. ..	..	..	..	INNES LLOYD
Director .. ..	..	..	..	DON TAYLOR
Asst. Producer..	..	..	..	ELLA SLACK
Script Editor ..	..	..	..	LOUIS MARKS
Designer .. ..	..	..	..	JUDY STEELE
Asst. Designer..	..	..	..	PETE RINALDI*
P.A./T.M. .. ..	..	..	..	GAROL ROBERTSON
A.T.M. .. ..	..	..	..	NICHOLAS DAUBENY
T.M.1* .. ..	..	..	..	JAMES MAIDEN*
T.M.2 .. ..	..	..	..	GEORGE FERGUSON*
Sound Supervisor	..	..	..	NORMAN CANLIN*
Vision Mixer ..	..	..	..	DAVID GLOAG*
Crew .. ..	..	..	..	Glasgow
Costume ... ..	..	..	..	KIRSTIE COLAM*
Make-up .. ..	..	..	..	SIDONIA WEBSTER*
Visual Effects ..	..	..	..	JAMES WARD/KEN BOMPHRAY
Graphics .. ..	..	..	..	JOHN LAURIE*
Prop. Buyer .. ..	..	..	..	JOHN CAMPBELL*
Director's Asst.	..	..	..	HEATHER SAUNDERS
Floor Assist. ..	..	..	..	DOUGLAS WERNHAM*

(* = Glasgow personnel)

STUDIO SCHEDULE:

Glasgow, Studio 'A'

Wed., 5th April 1972

14.00 - 14.30 .. ..	..	..	..	Camera rehearsal
14.30 - 15.30 .. ..	..	..	..	Discontinuous recording insert (VTC/6HT/78256/MGW/A) Visual FX.
15.30 - 18.30 .. ..	..	..	..	See film/Camera rehearsal (Telecine 15.00 - 16.00)
18.30 - 19.30 .. ..	..	..	..	DINNER
19.30 - 21.45 .. ..	..	..	..	Camera rehearsal.

Thurs., 6th April

10.45 - 13.00 .. ..	..	..	..	Camera rehearsal
13.00 - 14.00 .. ..	..	..	..	LUNCH
14.00 - 16.15 .. ..	..	..	..	Camera rehearsal (VT from 15.30)
16.15 - 18.00 .. ..	..	..	..	Dress Run etc. (without Telecine) (Press photographer: B. Nicholson)
18.00 - 19.00 .. ..	..	..	..	DINNER
19.00 - 19.30 .. ..	..	..	..	S. & V. Line-up
19.30 - 22.00 .. ..	..	..	..	VTR Recording (discontinuous)
(19.30 - 20.30 .. ..	..	..	..	Record Telecine & VT ins. VTC/ VTR No: VTC/6HT/78256/MGW (ED) 6HT/8431/VTN2

EDIT (ELECTRONIC):

13th & 14th April, at TVR 1 (Lond.)

TRANSMISSION:

DURATION: (without generic film title 'Dead of Night') - 49'12".

CAST

Rachel ANNA CROPPER (Dr. Rm. 6)
Margaret SYLVIA KAY (Dr. Rm. 7)
Edmund EDWARD PETHERBRIDGE (3)
Dan CLIVE SWIFT (Dr. Rm. 1)
Wilkins: (Dr. Rm. 2)
Photographer David Scouller
Fingerprint det. Norman Tighe
Policeman Jimmy Martin
Newsreader (on VT Ins.) Kenneth Kendall

TECHNICAL

Cameras: 1 - Pedestal
2 - Pedestal
3 - Pedestal
4 - Pedestal
5 - Creeper

Sound: 3 Booms (X, Y, Z)
2 Fishing Rods
(Radio cans for F.M.)
Grams. (FX discs)
Tape machine (Music tape; Radiophonic
Tape TRW 7567)

Captions: Colour caption scanner (17 slides)

Monitors: 4 slung; 3 floor.

Telecine: 16mm. colour: Seq.1 - opening(+ titles)
Seq.2 - closing(+ titles &
music)

Recording Breaks/Pauses: 4 Breaks; 10 Pauses.

Miscellaneous: Visual FX insert recorded 5th April
(VTG/6HT/78256/MGV/A) not to be
played into programme recording, but
inserted at Editing.

News insert (recorded in London 29.2.72
- VTG/6HT/8431/VTN2, dur. 1'30")
to be recorded onto main tape 6th April,
after film sequences and before main
recording.

Stairs shots (5) to be recorded at
end.

Production Room: Dressing Room 4.

DEAD OF NIGHT

"THE EXORCISM"

by
DON TAYLOR

(To be added later)

GENERIC FILM OPENING
- RUSHING THROUGH
WOOD.

S/T TITLE:
"DEAD OF NIGHT"

(Day 2.)

B.

CLICK

/RUN TELECINE/

TK Seq.

Sc. 1: EXT. COTTAGE (DAY)

TELECINE: Film Seq. 1. (18')
Ls cottage, tree
on L. across bonnet
of two cars.

S.O.P:
Birds FX.

5. S/I
SLIDE
TITLE 1:
"THE EXORCISM"

TAKE OUT SLIDE

6. S/I
SLIDE
TITLE 2:
"by DON TAYLOR"

TAKE OUT SLIDE

/S/B MUSIC TAPE/

(TK Seq. 2 next)

(After Sc. 54.)

Sc. 2: MAIN BEDROOM

/1C, 5A, 2C, 1D: Z3/

(EDMUND IS SHOWING DAN
ROUND LUXURIOUSLY
MODERN ROOM.)

25. 1 C
CU DAN at window
as he turns to
Cam.

/BOOM Z3/

DAN: (I'm not surprised the
conversion took so long.)

Finding the right cottage is the
most important thing.

(SKY BOOM)

26. 5 A
W/S low long
2/S DAN/EDMUND
by window and
steps.

EDMUND: Yes, we were very
lucky.

DAN: Did someone put you on
to it?

EDMUND: No, we were out driving
one weekend, and we saw it from

27. 1 C (pulling back to D)
CU EDMUND,
PANNING him L,
CRABBING L. and
PANNING R. to 2/S
with DAN on R.
as EDMUND joins
him.

the road. / It was evening, and
the sunset dramatised it a bit
I think. / Anyway, it looked
interesting, and pleasantly
isolated, so we drove up the track
and had a look.

28. 2 C
Wide 2/S from
across room
EDMUND/DAN.
HOLD 2/S as EDMUND
crosses to sit on
bed R.

DAN: It's getting harder and
harder. All the decent ones
get snapped up in no time.

(1 next)

EDMUND: Of course, it wasn't much more than a ruin really.

29. 1 D
CU EDMUND as he sits.

Doors and windows boarded up, and nettles three feet high, right up to the wall. But we liked the area, it's reasonably convenient for London, and anyway, Rachel fell in love with it.

(Settee out,
Floater 1 out)

Sc. 3: DINING ROOM/KITCHEN

4C: Y2. 3B: F.R.I. 4D/

(TABLE IS LAID FOR CHRISTMAS DINNER FOR FOUR. MARGARET IS PUTTING CUTLERY IN POSITION. RACHEL ENTERS FROM KITCHEN.)

30. 4 C
CU hand putting knife down.
PAN UP with table mat to see MARGARET'S face f/g R.

BOOM Y2/

RACHEL enters back L.

MARGARET: Rachel, it's lovely, really it is. I do envy you.

31. 3 B
MCU RACHEL.

F.R.I./

RACHEL It's funny about houses, isn't it. It's friendly here.

You know how a house sort of welcomes or repels you ^{the moment} ~~as soon~~ as you open the door.

BOOM Y2/

32. 4 T
MCU MARGARET.
PAN L. to 2/S at sideboard with RACHEL, RACH/MARG.

MARGARET: We've been looking for years on and off. But Dan seems to think that beautifully decorated cottages just sit there,

(Cont'd.)

MARGARET
leaves R.

(MARGARET, cont'd.):
in idyllic surroundings, waiting
for him to take out his cheque
book.

33. 3 B
MCU RACHEL

(F.R.1)

RACHEL: I felt it the
very first time we came inside:
almost as though something were
saying, "You're welcome here."

Sc. 4: MAIN BEDROOM

/2C, 1D-E. Z3/

34. 2 C
CU EDMUND on bed

The whole place
EDMUND: */* /BOOM Z3/ It was completely
derelict. Been standing empty
for years and years.

35. 1 D
2/S EDMUND f/g L.
DAN b/g R.
HOLD 2/S as DAN
moves.

DAN: *to* A bit off the beaten track
I suppose.

36. 2 C
CU EDMUND

EDMUND: We had a *devil* ~~hell~~ of a job
finding out who owned it, actually.
Took my solicitor the best part
of six months, *only* and then it was the
land, not the building. As far as
make out, there's no trace of any
we can ~~tell, the house itself~~
owner for the house.
~~doesn't seem to have any trace of~~
~~an owner, even by descent.~~ We

37. 1 D (crabbing R.-E)
CU DAN

CRAB R. to E.
PAN L. to let
him go L. and

drew a complete blank.
DAN: Well, whoever owned it, farm
labourers must have lived here.
Family after family of them, right
back into the eighteenth century.

(3 next)

(On 1, shot 37)

- 5 -

HOLD on CU
EDMUND

DAN reappears in
b/g to make 2/S,
DAN/EDMUND.

EDMUND: That's what my father
said. Ten generations of men who
lived on bread and cheese. And
now us. He sees it as symbolic.

DAN: ~~Aha.~~ And I bet you got it
for about fifty pounds, didn't you!

EDMUND: A bit more than that.
Not ~~too~~ much more though.

~~DAN: How sickening!~~

Sc. 5: KITCHEN

/30. X1/ /FX DISC/

/BOOM X1/

38. 3 C
Widish 2/S
RACHEL f/g L.,
MARGARET entering
b/g R.

MARGARET: You must have had the
kitchen built on.

RACHEL: There was a sort of shed
thing. But we had to rebuild it
almost completely: and the loo and ~~the~~
bathroom of course, that's all new.

MARGARET: Well, if one's going to
live in the country, even at week-
ends, one must provide for the
creature comforts. I can't bear
those dreadful people WASTE
who lead civilised lives DISPOSAL FX
in offices and suburbs all week, and
then go back to nature and live
like cavemen at the weekend.

HOLD 2/S till
RACHEL leaves L.

PAN MARGARET in
MCU L. into new
2/S with RACHEL,
RACHEL/MARGARET.

(1 next)

- 5 -

(Cont'd.)

(MARGARET, cont'd.):

They deposit their dung in piles
^{outside}
under your bedroom window, because
it's good for the soil, and when
they give you a cup of tea, it's
full of boiled newts.

RACHEL leaves R.

RACHEL: Well, don't worry, we're
very civilised here.

Sc. 6: SMALL BEDROOM

/1C, 2D-E. F.R.2, Z4/

(EDMUND AND DAN ARE JUST LEAVING
MAIN BEDROOM, AND APPROACHING
STAIRS, WHICH LEAD DIRECTLY INTO
THE SMALL BEDROOM.)

/F.R.2/

39. 1 C
MS DAN leaving
shower area.

DAN: Well, you've pretty well
got the lot haven't you, shower,
stereo radio ...

40. 2 D
MS 2/S as they
come through
door, EDMUND/DAN
PAN and CRAB R.
with DAN to 2E.

/BOOM Z4/

EDMUND: Well, there was so
much we had to do, there didn't
seem any point in half measures.

DAN: This is it, is it? The guest
room.

EDMUND enters L.
for 2/S.

EDMUND: The stairs look
draughty, but they're not,
actually. The central heating
is adjustable for each room.

DAN rises and leaves
L.
PAN EDMUND L. to
stairs,
TRACKING IN with
him. He leaves
shot L. (Watch
Pan off L.)

DAN: (BEGINNING TO GO DOWNSTAIRS)
It must have cost you a bomb.

EDMUND: Too much....

(Recording Pause next,
then Cam.4. - Sc.8)

(Recorded at end) Sc. 7: STAIRS (Dialogue repeated at end)

360. Dan f/g. Edmund
b/g coming down
stairs and going
out of door R.

EDMUND: (GOING DOWNSTAIRS)
I've got ^{some photographs downstairs} ~~a set of photos~~ we took
just as it was before the work
started. ~~/Edit point/~~
I'll get them out after dinner.

DAN: I'd rather you didn't. I
don't think I could bear it.

~~RECORDING PAUSE - 2: / DAN & ED. to Living Room Stairs.
FLOATER 1 OUT. FLOATER 2 IN. SWINGER 1 OPEN.~~

Sc. 8: DINING ROOM

40(f) 2/S men entering
room, Rachel b/g.

/4C, 3B. Y2, F.R.1/

(DAN AND EDMUND TO ENTER BEFORE
MARGARET SPEAKS.)

41. 4 O
2/S RACHEL f/g
at table,
MARGARET b/g at
sideboard.

/BOOM Y2/

MARGARET: I warn you, Christmas
with Dan is usually ghastly. You
don't know what you've let yourself
in for.

42. 3 B
MS MARGARET at
sideboard.
EDMUND and DAN
visible coming
downstairs in b/g.

RACHEL: Margaret, you're biased.

/F.R.1/

MARGARET: It's the same every
year. He overeats like a pig at
dinner, and fills himself up with
gallons of red wine, then snores
and groans his way through till
Boxing Day. It's a memorable
experience.

~~/RECORDING BREAK - 2: / STRIKE FL. 2, 3 & 4, & BACKING 2. SET-IN Fl.1.
(3 next. Sc. 9: Living Rm) - 7 -~~

(After Recording Break 2)

- 8 -

Sc. 9: LIVING ROOM

1B-F-G, 2F-G, 3D-E, 4E.
X2, Z2, Y3. MUSIC TAPE 0.2

(Replay Sc. 8 -
Margaret & Rachel
repeat business
and dialogue in
b/g for men's
timing.)

(Repeat of Sc. 8 dial: Not heard
on booms)

(Margaret: I warn you,
Christmas with Dan is usually
ghastly. You don't know what
you've let yourself in for.

Rachel: Margaret, you're biased.

Margaret: It's the same every
year. He overeats like a pig
at dinner, and fills himself up
with gallons of red wine, then
snores and groans his way through
till Boxing Day. It's a memorable
experience.)

43. 3 D
Medium 2/S DAN
f/g L, EDMUND
back R, MARGARET
in b/l.

DAN: What does your Dad
make of all this?

/BOOM X2/

EDMUND: Sore point.

DAN: Has he seen what you've
done to it?

EDMUND: We had him down for a
weekend about a month ago. Rowed
non-stop for forty-eight hours.

DAN: I can't help admiring your
old man. I must do an article
about him one of these days.

EDMUND: Do you want a sherry?

DAN: Yes please ... It'd be
nice, wouldn't it, if we could
all keep our simple beliefs,
regardless of the facts.

EDMUND goes L.

PUSH IN on
CU DAN.

44. 2 F
MS EDMUND
at drinks.

/BOOM Z2/

(1 next)

- 8 -

EDMUND: Medium or dry?

DAN: Medium, / What did he say?
(U) Dan

45. 1 B CU EDMUND. EDMUND: Asked me if I hadn't
got anything better to do with
my money, / which is blood money
anyway, as far as he's concerned. /
(U) Dan

CU Edmund Advertising, public relations,
market research, any of the
selling professions, all out!
Get over there, with the goats!

46. 2 F Wide 2/S
EDMUND L, DAN
approaching R.
PUSH IN to close
2/S EDMUND/DAN.
DAN: I should have been here
and put the lot on tape. The
working class, and its wealthy
sons! Worth a page or two in the
Statesman any day of the week!

EDMUND: He fixed me with his
branch meeting look, and said,
"Eddie, my son, it's no way for a
Socialist to live."

DAN: Did he indeed! /
(U) Edmund

EDMUND: So I told him in that case
I wasn't a Socialist.

DAN: What did he say to that?

EDMUND: Nothing much. I think
he was pretty shattered. So was I.
(U) Dan

DAN: The blackmail that goes on
between parents and children!

EDMUND: And the other way round.
(U) Edmund
(3 next) *(U) Dan*

DAN: After all, if one is forced to live in a bourgeois society, against one's will, as it were, I don't see why one shouldn't enjoy its legitimate rewards. I think we should be concentrating on how to be Socialists, and rich.

47. 3 D
Wide shot
MARGARET entering.

(MARGARET ENTERS ROOM.)

48. 2 F
Wide 3/S - E/D/M.

MARGARET: Politics are ~~forbidden~~ ^{BOOM X2}
at Christmas. Don't let him tempt you Edmund. He's only collecting material for an article.

DAN: I've already told him that.

EDMUND: Sherry?

DAN retreats as
MARGARET comes
f/g R, DAN b/g R.

MARGARET: Gin please...

RACHEL enters
in b/g.

EDMUND: How long ^{now} ~~will it be~~
darling?

49. 3 D
Wide MS RACHEL.

RACHEL: Not long. Time for a glass of sherry.

50. 1 B
CU MARGARET.

MARGARET: Well, we're both green with envy.

51. 3 D
Close 2/S RACHEL
R, DAN L.

DAN: Shh darling. Edmund's having an attack of guilt. They had a traumatic weekend with his father.

RACHEL: Oh, it wasn't that bad. They get into those two chairs

(1 next)

(On 3, shot 51)

- 11 -

52. 1 B
PANNING MARGARET
R in MCU to 2/S
with RACHEL -
MARGARET/RACHEL.

(RACHEL, Cont:) and go at each
other like hammer and tongs.

They enjoy it.

BOOM Z2

MARGARET: The poor old boy's
probably lonely. Likes nothing
better than to come to his son's
place for a good old row now and
again.

53. 4 E (crabbed R.)
Wide shot across
clavichord as
DAN approaches in
b/g.

RACHEL: I think that's right...

BOOM Y3

DAN: And what is this beautiful
machine? Another affluent
indulgence?

~~54. 1 B
2/S as before -
MARGARET/RACHEL.
PAN RACHEL I.
(Watch X in 4's
shot.)~~

BOOM X2

RACHEL: Oh, that's my clavichord.

55. 4 E
Wide shot as
RACHEL approaches.

BOOM Y3

Edmund bought it for me so that
I can keep in practice while we're
away.

MARGARET: Oh darling, it's
gorgeous!

RACHEL: And the central heating
doesn't do it any good, but ...

EDMUND: Of course, that didn't
occur to me.

RACHEL: it is a beautiful
instrument.

Others arrive to
create 4/S -
RACHEL/MARGARET/
EDMUND/DAN.

S/B mus. TAPE

(1 next)

- 11 -

On 4. shot 55)

AL -

MARGARET: Play us something.

RACHEL: In the middle of getting the dinner?

DAN: Something gentle and civilised, to usher in the feast!

MARGARET: You are pompous, how do I endure you?

DAN: Play madam, play, ignore the interruption.

RACHEL: Well, let me see ...

GO MUS. TAPE

(SHE BEGINS TO PLAY)

MUSIC TAPE: Q2.
18th century
style
clavichord
(38")

56. 1 F
CU RACHEL reaction.

57. 2 G
CU MARGARET, listening

58. 4 E
CU DAN DAN: Bach had one, you know, and his son.
Margaret MARGARET: Ssh.

59. 1 F
CU RACHEL.

Margaret
Rachel

60. 2 G
2/S MARGARET/
EDMUND.

MARGARET: What a beautiful sound...

EDMUND: Just right for the cottage. Small scale. Intense.

MARGARET: Lovely.

PAN MARGARET R.
to new 2/S
MARGARET/DAN.

61. 1 F
CU RACHEL as she stops playing.

(MUSIC OUT)

(4 next)

(On 1, shot 61)

- 13 -

62. 4 E
 CU Rachel's hands
 poised over the
 keyboard.

63. 1 F
 CU RACHEL.

64. 2 G
 CU EDMUND.

EDMUND: What is it?

65. 1 F
 CU RACHEL.

RACHEL: This music ... something...
 In the back of my mind....

66. 2 G
 CU EDMUND.

EDMUND:
 Darling....?

67. 4 E
 CU MARGARET.

68. 1 F
 CU RACHEL.

RACHEL: What was it? ...That
 piece, do you know?

69. 2 G
 CU EDMUND.

EDMUND: No.

69a) 4 E
 CU DAN

DAN: Never heard it before.

70. 1 F CU RACHEL.

RACHEL: No, Neither have I.

71. 2 G
 CAMS EDMUND.

~~QUICK PAN R. to~~
~~2/3 MARGARET/DAN.~~

72. 1 F
 CAMS RACHEL, backs
 of DAN and
 MARGARET probably
 in shot L. and R.

RACHEL: Sorry.... I don't know
 where that came from at all....I
 can't think what it is, or why I
 played it.. Funny.....

73. 4 E
 CU MARGARET

MARGARET: Something lodged in

(Cont.)

(1 next)

- 13 -

(On 4, shot 73)

74. 1 F
~~MS RACHEL.~~
~~She rises slowly.~~
~~PAN UP into 2/S~~
~~with EDMUND.~~

Rises.
PAN UP into 2/S
with Edmund

PULL BACK
quickly towards
LG, to include
DAN L., MARGARET R.

(Set in Floater
3 ?)

EDMUND and RACHEL
leave b/g R.
RACHEL leaves f/g
R.
CENTRE on DAN.
PULL BACK with him
to MCU DAN at LG.

75. 3 E
MS MARGARET as she
sits on sofa f/g.
EDMUND and RACHEL
b/g R.

76. 1 G (crabbed R.)
MCU DAN,
HOLDING him as he
moves about.

(MARGARET. cont.): your memory
from years ago.

RACHEL: I suppose so.

EDMUND: You must have played
hundreds of pieces like that.
You could never remember them all.

RACHEL: Sorry to make such a
fuss. For a moment I was quite
frightened.

EDMUND: Frightened?

DAN: Déjà vu.

/BOOM Z2/

MARGARET: What?

DAN: Déjà vu, that's what it
was, that strange feeling of having
said or done something before; or
when you recognise a place you're
quite sure you've never been to.
It happens to everyone. Like when
a goose walks over your grave.

/BOOM X2/

MARGARET: You can't beat him
can you. Always on hand with a
superficial explanation.

/BOOM Z2/

DAN: No, it's true. The wires
get crossed in the mental computer,
and it comes up with the wrong answer.

(Cont.)

(3 next)

(On 1, shot 'C)

- 1 -

(DAN, cont.): Rachel's head, for instance, is full of music, but for a moment, her filing system's gone wrong.

/BOOM X2/

77. 3 E

~~MS MARGARET.~~
PULL BACK,
PAN R. to
include EDMUND
and RACHEL
(watch RACHEL's
exit).

MARGARET: Oh do shut up dear man, or I shall begin to feel embarrassed.

RACHEL: Well, I'd better go and get the dinner out, if you'll excuse me. Pour some more sherry darling, and put the lights on. It's ~~almost~~ ^{getting} dark.

/Lights on/

(RACHEL PUTS ON SOME OF THE LIGHTS.)

Sc. 10: DINING ROOM

/2B, 4D. Y2/

(Chairs in)

78. 2 B

Wide LS across sofa top as RACHEL enters in b/g to sideboard, and comes up to table. She lights far candles and comes to light near candle.

(RACHEL LIGHTS CANDLES.)

/Back light from kitchen/

(3 to F
5 to B)

/BOOM Y2/

79. 4 D

CU candle flame as she lights it.
PAN UP to flame ^{face}
in CU.

(3 next)(Sc.11. Living Rm.) - 15 -

(On 4, shot 77)

Sc. 11: LIVING ROOM

1B-H, 2H, 3F, 4F-G, 5B.
X2-1, Z2

BOOM X2

80. 3 F
Low CU MARGARET

MARGARET: Well, I can't bear all this mystic rubbish, the Age of Aquarius and all that nonsense. It's just an easy way out for people who can't be bothered to think things through.

81. 5 B
Low CU DAN.

DAN: Darling, it's true, we still know very little about the mind. ~~I mean~~, what really happened to Rachel then, at the

82. 3 F
CU MARGARET a/b. /
(5 back to A)

clavichord?

83. 1 B
MS EDMUND at
drinks.
PAN him R.,
CRABBING and
PULLING BACK to
3/S at LH,
MARGARET/DAN/
EDMUND.

MARGARET: She forgot the title of a piece of music. BOOM Z2

EDMUND: Then why did it frighten her?

HOLD 3/S,
PULLING BACK on
EDMUND coming to
sit f/g R.

DAN: Precisely. The mind absorbs facts through the senses, we know, but how does it evaluate them, and ^{then} ^{that} act on ~~its~~ evaluation? What powers does it possess beyond the obvious ones? Thank ^{you} very much.

EDMUND: ~~What do you mean~~, powers of survival?

(2 next)

DAN: Possibly. There are countless stories, for instance, of people separated by thousands of miles, ^{who are} being aware of the death of someone close to them. If mind can be projected through space, why not through time? Haven't you ever stood on a battlefield and felt the presence of the dead?

MARGARET: That's just imagination. You see a bleak ^{looking} field, and because you happen to know a lot of men died there, you people it with ghosts. The mind colours the facts to suit its own preconceptions.

84. 2 H
CU EDMUND in chair.

EDMUND: It's more than that though, isn't it. The mind can have a definite physical effect, can even change the state of the body in certain circumstances.

85. 3 F
CU MARGARET.

MARGARET: But you're proving my point, not his! These are all rational explanations. They depend on cause and effect.

86. 1 H
CU DAN.

DAN: The point is that the reason alone can't be trusted. It can look at the facts, and because of its own preconceptions, it can come up with the wrong answer.

87. 2 H
CU EDMUND.

(1 next)

EDMUND: Do you remember that dreadful party game, Nelson's Eye? It always frightened me to death.

MARGARET: No, what was that?

EDMUND: Oh, it was a favourite at ^{every} ~~all~~ the kids' parties I was ever invited to. I can't remember

88. 1 H _____ the details, just the traumatic
CU DAN. bit.

89. 2 H _____
CU EDMUND. DAN: Oh yes, I remember this...

EDMUND: You ^{were} ~~re~~ blindfolded, and then you have to touch certain objects and guess what they ^{were} ~~are~~. At the end they plunge your finger into a raw egg, and ^{told} ~~tell~~ you you're poking it into Nelson's blind eye.

90. 3 F _____
CU MARGARET.

MARGARET: Ugh!

91. 2 H _____
CU EDMUND.

EDMUND: It still makes me shiver when I think of it.

92. 1 H _____
3/8 HOLDING
DAN's rise,
PUSHING IN to
medium 2/8
MARGARET/DAN.

DAN: It's a perfect example of what I ^{we been} ~~was~~ saying. And I've just thought of an even better one. Sit still darling, and close your eyes.

(2 clear
for Cam.4)

MARGARET: What? ...Oh, what are you up to now?

On 1, shot 92)

DAN: *Now close your eyes*
~~Are they closed?~~

~~MARGARET: Yes....~~

93. 4 F
Wide shot
PUSHING IN as
DAN crosses L.
to drinks table.

DAN: Stay there for a moment...

(DAN GOES TO DRINKS TABLE)

94. 3 F
CU MARGARET.

MARGARET: What is he doing?

95. 4 G
CU ice cubes in
jug as he picks
one up.
PAN UP to his
face as he looks
at it.
PAN him R.

EDMUND: I don't know.

MARGARET: You know the trouble
with Dan? He got to the age of
thirty, and then started going
backwards. God help me when he's
fifteen.

BOOM X to 1

96. 3 F
~~PAN L. and on MARG.~~
PULL BACK to
let DAN in for
tight 2/S.

DAN: Eyes still closed?

MARGARET: Yes. Dan - what are you doing?

DAN: *Blindfolding you (why?) Rule of the game*
~~Right. I keep them closed.~~

And Edmund, you say nothing. Just
watch.

MARG. Dan!

97. 1 B (crabbed R.)
MS profile
MARGARET.
EASE BACK to
include DAN R.
in tight 2/S.

~~MARGARET: Dan, what are you doing?~~

DAN: I have in my hand an open
razor.

MARGARET: What?

DAN: An old-fashioned cut-throat
razor. It's very, very sharp.

(5 to B)

(5 next)

(On 1, shot 97)

- 20 -

MARGARET: Really, ^{the things} ~~you'd never~~
believe what some married people
get up to.

DAN: Quiet! ~~Concentrate!~~
I'm coming very close to you, and
with this open razor I'm going to
cut open your cheek.

MARGARET: Oh, are you. Charming.

DAN: I'm ^{Coming now,} ~~getting~~ closer. The
razor's wide open. It's so sharp,
I daren't even feel the edge. It
would lay open my finger at the
slightest touch.

PUSH IN for
even closer 2/3.

MARGARET: My husband is quite mad.

DAN: ^{Quiet!} Still, ~~concentrate!~~ Make
the most of the last few seconds
before the pain. I'm very close
now. The ^{razor} ~~blade~~ is about two inches
from your cheek. Can you feel how
near it is?

MARGARET:Dan...What is this?

DAN: I told you. With this razor,
I'm going to cut ^{open} your cheek ~~open~~.

There!

98. 5 B (craibed R.)
Fast PANNING
low BCU MARGARET.

(HE DRAWS THE CORNER OF THE
ICE CUBE DOWN HER CHEEK.
MARGARET SCREAMS AND PUTS HER
HANDS TO HER FACE.)

(3 next) (Sc.12: Kitchen)

- 20 -

(On 5, shot 98)

Sc. 12: KITCHEN

/S/B FX DISC/

/36. XI/

99. 3 C
MCU RACHEL.

/BOOM XI/

Sc. 13: LIVING ROOM

/1H, 2G. Z2.. FX DISC/

100. 1 E
Looser 2/S
MARGARET L,
DAN on sofa.

/BOOM Z2/

(DAN IS SHOWING HER THE ICE CUBE)

DAN: An ice cube, melting. No
damage done.

/Go Grams./

FX DISC:
ice in fire.

(DAN THROWS CUBE IN FIRE.)

MARGARET: My God, that did
frighten me.

DAN: Point proved I think.

MARGARET: It was the coldness,
and then the wetness on my cheek.

DAN: You can kill a man with a
drop of water on the back of his
neck, if you tell him it's a
guillotine.

PAN DAN R.,
RISING and
ELEVATING to new
3/8 with EDMUND
and RACHEL.

RACHEL: (ENTERING)

RACHEL enters b/g
to make it a 3/S.

What was that noise?

EDMUND: Don't worry darling. A
little practical psychology from
Dan.

MARGARET enters
extreme f/g L.
to create deep
4/S - MARGARET/
DAN/RACHEL/EDMUND.

MARGARET: My husband frightening
the life out of me. Quite normal.

(2 next)

(On 1, shot 100)

DAN: (KISSING RACHEL ON THE CHEEK)
Party games darling. No need to
get alarmed.

RACHEL: ..Well, the dinner's ready
now, so if you'd like to come
through.....

101. 2 G (crabbed L.)
Wide low shot
across clavichord
as they exit L.
in b/g.

(SHE LEADS THEM ALL INTO THE
DINING ROOM.)

Sc. 14: DINING ROOM

(Swinger open,
Sofa & chairs) /3G, 4H, 2B. Y2/

102. 4 H
Wide shot seeing
sofa and whole
table as they
enter.

/BOOM Y2/

(THEY ENTER DINING ROOM)

DAN: Behold the feast!

RACHEL: Carve please darling.

Would you like to sit here

Margaret? ~~And~~ Dan, you here?

(Clear 5 to C)

/Q Spot on/

(EDMUND MOVES TO THE WALL
AND SWITCHES ON A SPOTLIGHT
ANGLED TO SHINE DIRECTLY
ONTO THE CARVING PLATE.)

103. 3 G
Wide 2/S MARGARET/
DAN as they sit.

(MARGARET AND DAN SIT.)

MARGARET: Oh, you've gone much
too far Rachel, you really have!

DAN: I warn you, I'm a terrible
pig, I shan't leave any of this.

MARGARET: I've already made
your excuses.

104. 4 H
Wide shot, but
tighter than
before, CENTRING
on DAN.

(3 next)

On 4, shot 104)

(EDMUND BEGINS TO CARVE)

DAN: My dear, have you noticed the carving light - neatly on the plate?

EDMUND: A little idea of the architects.

DAN: It's the little things that count you see, that's real style!

EDMUND: You're beginning to embarrass me.

105. 3 G
CU spotlight
PAN up to Spot.

PAN DOWN to
CU EDMUND

(Cam.4 move
back fast for
Cam.2 to move
to B)

106. 2 B
MS DAN.
EASE BACK to
wide shot of
group at table.

DAN: "You can't be a Socialist with a spotlight over your carving plate lad!"

(THEY ALL LAUGH.)

RACHEL: ^{Oh} No, really, we shouldn't laugh.

MARGARET: What's he doing for Christmas, the old man?

RACHEL: He's gone to Auntie Laura's.

EDMUND: We did ask him here, but...

RACHEL: The fact is, he'll be much better off there, he'll enjoy himself much more.

DAN: Good God, I've forgotten the wine!

EDMUND: What wine?

107. 3 G
CU DAN.
PAN him as he
rises and moves
L. to RACHEL.

(2 next)

(On 3, shot 107)

RACHEL: We've got a couple of bottles of Burgundy over there....

DAN: ^{Oh my darling} ~~No my dear,~~ this is a very special bottle of wine, brought down to crown the celebration. I got it from a little place I know

108. 2 B
Wide shot group
a/b.

MARGARET: Go and get it dear, and shut up.

DAN moves out
of the door.

DAN: I left it in the other room,
^{to settle down after the journey.}
(HE GOES INTO LIVING ROOM.)

MARGARET: Dan is a wine bore.
Think yourself lucky ^{you didn't} ~~we haven't~~
^{get} ~~had~~ the whole decanting bit.

Sc. 15: LIVING ROOM

1B. Z2

BOOM Z2

109. 1 B (grabbed L.)
CU wine bottle
on the floor.

PAN UP to DAN
as he appreciates it.

PAN him R,
but HOLD on
clock in b/g,
letting him go,
and ZOOM IN on
clock face.

Sc. 16: DINING ROOM

2B, 4B-J. Y2

BOOM Y2

(DAN RE-ENTERS THE DINING ROOM)

110. 4 B
MCU DAN.

DAN: Corkscrew? (PICKS ONE UP.)

111. 2 B
Group shot.

RACHEL: Now, does everyone
eat everything.

(4 next)

(On 2, shot 111)

MARGARET: You can work on that principle I think.

(RACHEL INDICATES LISHES)

RACHEL:

then, sprouts, potatoes, bread-sauce, cranberry jelly.

MARGARET: Don't worry, darling, we'll manage.

(DAN IS TAKING SEAL OF BOTTLE)

DAN: Now, let's see about this...

(DAN BEGINS TO INSERT CORKSCREW)

MARGARET: Suddenly, I'm very hungry.....

RACHEL: (TO EDMUND, STILL CARVING)
How are you doing darling?

EDMUND: Not too badly.

Spot out

(SUDDENLY THE SPOTLIGHT AND KITCHEN LIGHTS GO OUT, LEAVING THEM IN DARKNESS EXCEPT FOR THE LIGHT OF THE FIRE AND THE CANDLES.)

MARGARET: Ch.

DAN: Ah.

~~112. 4 B~~
~~On spotlight out.~~

~~113. 2 B~~
~~Wide shot a/b.~~

EDMUND: Oh no!

MARGARET: ~~The bulb must have~~ *That* ~~gone~~ *be the bulb.*

RACHEL: No, it's the kitchen as well.

(4 next)

(On 2, shot 113)

- 26 -

EDMUND: Oh Hell!

DAN: How about that for time?

(~~HE~~ GIGGLES)

EDMUND: Must be a fuse. (RISES)

Sorry everybody.

MARGARET: Don't fret dear man.

No harm done. It's rather nice by candlelight.

DAN: It's that little carving light you see. It's his special toy.

EDMUND: I won't be a minute.

(GOES TO SIDEBOARD FOR MATCHES.)

DAN: ~~My dear fellow,~~ ^{Don't worry} we'll all wait for you. If it won't spoil?

RACHEL: It should survive a few minutes.

114. 4 J _____
MCU DAN.

(EDMUND EXITS IN BACKGROUND.)

DAN: ^U And I shall save you the first glass of wine.

Sc. 17: KITCHEN

/1J, 3H, 5C. X1, F.R.1(a)/

(EDMUND ENTERS KITCHEN,
STRIKES MATCH. HE OPENS
A CUPBOARD CONTAINING
THE ELECTRICAL WORKS.)

115. 5 C _____
Low wide LS as
EDMUND looks
briefly into
the kitchen.

/BOOM X1/

(3 next)

- 26 -

(On 5, shot 115)

116.

5 J

~~IS EDMUND IN~~

~~cupboard,~~

~~PANNING~~

~~technology and~~

~~back to EDMUND~~

~~as directed.~~

EDMUND: (FURIOUSLY)

Oh, Christ!

(Clear 5 to
allow 1 fast
to J)

117.

1 J

~~IS across cooker~~
~~unit.~~

~~PAN EDMUND L. to~~
~~cupboards in CU~~
~~f/g L.~~

(EDMUND GOES TO OTHER CUPBOARDS,
THEN COOKER AND WASHING
MACHINE.)

~~PAN and~~
~~GRAB R. with~~
~~him to cooker,~~
~~PANNING DOWN to~~
~~hand as directed.~~

~~PAN him L. and~~
~~PUSH IN to~~
~~washing machine,~~
~~and ending on PAN~~
~~clock as he~~
~~leaves R.~~

EDMUND: Oh no, this is too much!

(EDMUND LEAVES KITCHEN)

Sc. 18: DINING ROOM

3J, 4H. Y2

(EDMUND RE-ENTERS DINING ROOM)

118.

4 H

~~Group shot a/b,~~
~~as EDMUND~~
~~re-enters.~~

/BOOM Y2/

DAN: Don't worry, I've taken
over, and I'm carving quite
beautifully, even without the
benefit of a specially angled
spotlight.

RACHEL: Is everything alright?

EDMUND: No, it isn't.

RACHEL: What's wrong?

119.

3 J

~~MCU EDMUND:~~

(2 next)

(On 3, shot 119)

EDMUND: It looks like we've got
a disaster on our hands.

MARGARET:

EDMUND: Just a minute while I
check the other room.

PAN EDMUND L.
and down onto
BCU RACHEL.

(EDMUND LEAVES ROOM.)

MARGARET: Oh

Sc. 19: LIVING ROOM

(EDMUND ENTERS LIVING ROOM.)

2H-F. Z2

120. 2 H
W/S sofa and
table.

BOOM Z2

PAN EDMUND L.
along gear,
seeing him try
switches.

(HE TRIES SWITCHES.)

ORAB BACK and L.
to 2F PULLED BACK
with him,
PANNING DOWN
onto phone on desk
L.

EDMUND: That bloody electrician!

PAN swiftly UP to
face and
PAN him R. as he
leaves room.

(EDMUND LEAVES LIVING ROOM.)

Sc. 20: DINING ROOM

4H, 1K, 2B, 3G. Y2

121. 4 H
LS group.

BOOM Y2

RACHEL: What is it darling,
what's wrong?

122. 3 G
Close 2/S,
RACHEL f/g L.,
EDMUND R.

EDMUND: Just about bloody
everything. It's not the fuses.
As far as I can see, we've lost
all electric power throughout the

(4 next)

(Cont.)

(On 3, shot 122.)

(EDMUND, cont.): house. No
light, ^{central} heating, no cookers.

central heating, television, the ^{all}
whole lot, ^{apart}.

'phone!

RACHEL: (BEGINNING TO BE RATHER
UPSET.) Oh God.

123. 4 H
LS group a/b.

^{There is}
MARGARET: No need to panic.
You've all forgotten the obvious
solution.

DAN: And what's that?

124. 1 K
CU MARGARET.

MARGARET: This is England,
remember?/ What always happens,
every year, as soon as it snows,
or one or two people put their
cookers and heaters on at once?

125. 3 G
CU DAN

DAN: A power cut!

126. 1 K
CU MARGARET

MARGARET: Correct, a power cut.
Either that, or the government
has decided to teach the miners
another lesson. What better
time to do it than Christmas.

127. 4 H
Group shot a/b.

RACHEL: Oh, I do hope you're
right.

MARGARET: Of course I'm right.
There'll be a ^{great} big inquest in the
papers, and they'll all ^{talk about} ~~go on~~
how our democracy is at stake

(3 next)

(Cont.)

(On 4, shot 127)

(MARGARET, cont.): and revolution
is round the corner, and then
forget about it three weeks

128. 3 G
CU EDMUND.

(Cam.4 move
L. to let
2 in)

EDMUND: No, it can't be a power
cut.

RACHEL: Why not?

EDMUND: The 'phone's gone too.
That's nothing to do with the
power.

129. 2 B
Group shot.

130. 4 H (crabbed L. to
allow for 2B)
CU RACHEL

131. 1 K
CU MARGARET.

MARGARET: Oh well, don't worry
darling, it doesn't matter.

132. 2 B
Group shot n/b.

RACHEL: I haven't finished the
pudding, or the coffee....

(Clear small
screen.)

MARGARET: We've got enough
food here to last ^{us} a month.

(Clear Cam.3
to H)

EDMUND: You wait till I see
that bloody electrician. Six
months it's been done, that's all,
and you can imagine ^{what} ~~how much~~ it
cost me!

(Clear Cam.4
to B)

DAN: Well, it's probably
something very simple, some little
join or lead or ~~something~~...

(3 next)

(On 2, shot 132)

- 31 -

MARGARET: You will gather from that remark that my husband is no electrical genius.

RACHEL: Darling, if the heating's gone as well....

MARGARET: The fire will keep us warm Rachel, don't panic.

EDMUND: I'm very sorry. I'm afraid this has spoiled everything.

(SITTING DOWN.)

MARGARET: ~~Not at all.~~ ^{Oh nonsense,} We've been dead lucky actually. The dinner's cooked to perfection.

DAN: ^{We've got} ~~And there's~~ gallons of wine and brandy and stuff, so we won't miss the coffee.

EDMUND: It's very kind of you to say so, but . . .

MARGARET: Let's forget all about minor inconveniences, and eat this fabulous meal.

RACHEL: ^{Dan. Hear, hear.} I shall propose you as the perfect guests.

MARGARET: Well, we've all been hostesses in our time, haven't we.

EDMUND: I think I'll get some candles out.

RACHEL: Don't let your dinner spoil.

(3 next)

- 31 -

EASE L. to
HOLD 2/S as
EDMUND SITS

(Still on 2, shot 132)

- 32 -

EDMUND: It won't take a
minute. I'd rather get it done
now before we all start falling
~~over each other~~

DAN: I'll ^{come and give you a hand} help you. Ladies,
finish serving.

Sc. 21: KITCHEN

/1J, 3H; F.R.1(A), XI/

133. 3 H
2/S EDMUND/DAN
in cupboard.

/F.R.1(A)/

DAN: You know, Ed, the Marxists
go on about how society determines
consciousness but ~~they're quite~~
~~wrong~~. Technology determines
consciousness ^{these days} ~~nowadays~~.

EDMUND: Hold these will you.

DAN: ^{last year} During the strike, ^{Margaret & I} last year
we spent whole evenings ^{BOOM XI/} reading
novels aloud to ^{each} ~~one~~ other. ^{you sure} If
we had a piano I'm ~~sure~~ we would
have sung duets.

134. 1 J
2/S as they come
from cupboard
to kitchen.

PAN them L. to
closer 2/S at
work surfaces
as they place
candles down.

Sc. 22: DINING ROOM

/2B, 4B. Y2/

135. 4 B
Close 2/S
MARGARET/RACHEL.

^{You know}

/BOOM Y2/

MARGARET: Any moment now I
shall begin to get the giggles.

(Cam.1 to B)

RACHEL: ^{It's} We'd planned it all to
be so splendid.

(EDMUND & DAN ENTER ROOM.)

136. 2 B
Wide shot as
MEN enter.

(5. next)

- 32 -

(On 2, 2106 J 30)

- 33 -

MARGARET: The sight of Dan trying to be helpful is ~~almost~~ more than I can bear.

RACHEL: I suppose we could ^{always} make coffee in a saucepan on the fire?

MARGARET: I wouldn't ^{give} trust him with a candle. He'll burn the house down.

*Wide shot as
men enter*

DAN: Give me a cross and a censer and I'm ready for anything.

EDMUND: Put your three in the sitting room ~~Dan, will you,~~ and I'll take ^{mine} ~~these two~~ upstairs.

(LEAVES ROOM.)

Sc. 22(n): LIVING ROOM

5B

137. 5 B (cropped R.)
PAN DAN towards fire as EDMUND goes upstairs in b/g.

Sc. 23: DINING ROOM

2B, 4E. Y2

138. 2 B
Medium 2/S
MARGARET back L. by sideboard,
RACHEL f/g R. at table.
MARGARET crosses R. out of shot.

RACHEL: Do you know anyone who wants a beautiful cottage, all mod con, except that none of it works?

139. 4 D
CU MARGARET lighting fag from candle flame.

^{You know}
MARGARET: This is becoming a very moral tale. See how our

(1 next)

- 33 -

(Cont.)

(On 4, shot 139.)

- 34 -

(MARGARET, cont.): ^{we} civilisation
hangs by a thread! ^ Throw a few
switches, and we're back in the
Dark Ages.

Sc. 24: LIVING ROOM

1B-L

140. 1 B
LS DAN as he
places one
candle either
side of
gramophone.

PULL BACK,
CRABBING L.
with him, to 1L,
PANNING DOWN to
flame as he
moves R.

~~RECORDING PAUSE: 3.~~

EDMUND to get to Small Bedroom.

CLOSE SWINGER I, SET-IN SCREEN.

Sc. 25: SMALL BEDROOM

2J-E, 1M. 24

141. 2 J
MS EDMUND.

BOOM 24
(EDMUND ARRIVES AT STAIRHEAD
TO PLACE CANDLES ON LEDGE)

PAN him R. up
stairs, pulling
BACK to 2E to
see him place
candle on
window ledge.

PAN hi L. back
to door, to 2J.

142. 1 M
MCU reaction as
he pauses at
2 door.
EASE BACK as he
places candle on
ledge and leaves
shot L.
CENTRE on flame.

(EDMUND PAUSES AT DOOR, PUTS
SECOND CANDLE ON LEDGE
NEAR STAIRHEAD.)

(Pause next, then 1)
(Sc. 26: Living Room)

- 34 -

(On 1, shot 142)

RECORDING PAUSE: 4. EDMUND to get to living room.
CAM. 1 to N.

Sc. 26: LIVING ROOM

IN

143. 1 N
2/S DAN/EDMUND.

HOLD 2/S.

DAN: (POINTING TO CANDLES)

~~Nice Fire's nice.~~

EDMUND: Dan, I don't understand it.

DAN: ^{What -} What's that?

EDMUND: ^{well, was} If it ~~were~~ a power cut,
the 'phone would be working.

But it's ~~not~~. It's not conceivable
that the 'phone and the ~~electricity~~ ^{power}
should have ~~broken down~~ ^{given out} simultan-
eously, surely?

DAN: In England, at Christmas,
anything is possible.

EDMUND: I don't understand
what it could be that could affect
both.

DAN: Well, for instance, a large
pylon could have fallen on a
telegraph pole. You lack
imagination Edmund, ^{Come and eat.} ~~that's your~~
~~trouble.~~ Now, let's eat.

(THEY GO INTO DINING ROOM.)

Sc. 27: DINING ROOM

(1K, 2K, 3B, 4B-D. Y2, Z4)

144. 2 K
Wide shot two
men entering.

(DAN & EDMUND ENTER ROOM.)

(4. next)

(On 1, shot 142)

RECORDING PAUSE: 4. EDMUND to get to living room.
CAM. 1 to N.

Sc. 26: LIVING ROOM

IN

143. 1 N
2/S DAN/EDMUND.
HOLD 2/S.

DAN: (POINTING TO CANDLES)

~~Nice Fire's nice.~~

EDMUND: Dan, I don't understand
it.

DAN: ^{What --} What's that?

EDMUND: ^{well, was} If it ^{was} were a power out,
the 'phone would be working.

But it's ~~is not~~. It's not conceivable
that the 'phone and the ~~electricity~~ ^{power}
should have ~~broken down~~ ^{given out} simultan-
eously, surely?

DAN: In England, at Christmas,
anything is possible.

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what it could be that could affect
both.

DAN: Well, for instance, a ~~large~~
pylon could have fallen on a
telegraph pole. You lack
imagination Edmund, ^{Come and eat.} ~~that's your~~
~~trouble.~~ Now, let's eat.

(THEY GO INTO DINING ROOM.)

Sc. 27: DINING ROOM

(1K, 2K, 3B, 4B-D. Y2, Z4)

144. 2 K
Wide shot two
men entering.

(DAN & EDMUND ENTER ROOM.)

(A next)

(On 2, shot 144)

(MARGARET AND RACHEL ARE JUST FINISHING SERVING THE FOUR DINNERS.)

~~RACHEL: Is everything alright~~

~~Ed?~~

EDMUND: Well, ^{we} you can see to go up the stairs now at least.

DAN: ^{I suggest we all} ~~Alright everybody, now~~

Let's forget all the little contretemps, shall we, and concentrate on enjoying ourselves.

MARGARET: I second that. Calm down Rachel, all is well.

RACHEL: Sorry.

145. 4 B
Medium shot
DAN, EASING
to wide 2/S
including
EDMUND f/g R.

DAN: And we'll start the ball rolling with this bottle of wine...
 Cheers. Merry Christmas everybody.
(HE DRAWS THE CORK AND SMELLS THE POUQUET.)

Mmmmm. Very, very nice. Try that for size Edmund.

146. 3 B
CU EDMUND.

(HE POURS A LARGE GLASS AND GIVES IT TO EDMUND.)

EDMUND: Well, cheers everybody.

(EDMUND TAKES A LARGE MOUTHFUL. SUDDENLY, HE GOES PALE, CHOKES AND SPITS THE WINE ALL OVER THE TABLE.)

147. 2 K
~~Group shot. w Rachel~~

148. 3 B
CU EDMUND.
~~He lunges forward.~~

MARGARET: Oh.....

RACHEL: Whatever....?

(2 next)

(On 3, shot 148)

149. 2 K
~~Group shot.~~
CU Rachel

DAN: I say....!

150. 4 B
CU DAN.

RACHEL: Oh darling, look what
you've done to the table!....

151. 3 B
CU EDMUND.

DAN: Must have gone down
the wrong hole.

EDMUND: (STILL CHOKING & SHUDDERING)
No Ugh.....

MARGARET: What's the matter?

152. 2 K
CU RACHEL.

EDMUND: It's not wine....

153. 1 K
CU MARGARET.

154. 4 B
CU DAN.

DAN: hat do you mean, it's not
wine, of course it is.

155. 3 B
CU EDMUND.

EDMUND:
It's blood.

156. 2 K
Reaction shot
group.

157. 4 B
CU DAN.

DAN:

158. 3 B
CU EDMUND.

What?

MARG: What?

EDMUND: It's blood.

159. 2 K
CU RACHEL.

It is, it's blood.

RACHEL: (QUIETLY) Don't
by silly.

160. 3 B
CU EDMUND.

EDMUND: (SHOUTING) ~~It is,~~

(Cont.)

(2 next)

(On 3, shot 160)

161. 2 K
Wide shot group.

(EDMUND, cont.): It's blood,
taste it!

162. 4 B
MCU DAN as
he pours wine.

RACHEL: I'll get a cloth.

(RACHEL GOES INTO KITCHEN,
DAN POURS BRIMMING GLASS
OF WINE, SAVOURS THE
BOUQUET, AND DRINKS A
LONG MOUTHFUL.)

163. 3 B
Reaction CU
EDMUND.

164. 4 B
MCU DAN.

165. 1 K
Reaction
MARGARET.

166. 3 B
Reaction CU
EDMUND.

167. 4 B
MCU DAN.

DAN: (QUIETLY) It's Burgundy.

Very good Burgundy.

168. 3 B
Reaction CU
EDMUND.

(DAN POURS INTO GLASS FOR MARG.)

169. 4 B
MCU DAN

DAN: Taste it.

170. 2 K
Wide shot group.

(MARGARET TASTES WINE)

171. 1 K
CU MARGARET

172. 3 B
Reaction CU
EDMUND.

173. 1 K
CU MARGARET.

MARGARET: Burgundy. Beautiful.

174. 2 K
Wide shot group.

(RACHEL COMES TO WIPE EDMUND.)

175. 4 B
Wide 2/S, DAN/
EDMUND.

EDMUND: I don't understand.

(2 next)

(On 4, shot 175)

- 39 -

ZOOM In to
CU glass and
BCU EDMUND's
face.

PAN glass back
to DAN.

PAN glass back
to EDMUND, FOR
CU.

176. 2 K
CU RACHEL.

177. 3 B
CU EDMUND.

178. 2 K
CU RACHEL.

179. 4 B
Tight CU
MARGARET/RACHEL.
ZOOM IN to
CU RACHEL as
she drinks.

180. 1 K
CU MARGARET
reaction, EDMUND

181. 3 B
Reaction CU MARGARET
EDMUND.

(4 next - at once)

DAN: Taste mine. Really, I'm
not joking. Here.

(EDMUND TAKES THE GLASS
AND SMELLS IT.)

EDMUND: I must be going mad.
It smells... just the same.

DAN: Look.

(DAN DRINKS ANOTHER MOUTHFUL.)

DAN: ^{Now} That's not blood, is it.

(EDMUND SIPS IT AND SHUDDERS.)

EDMUND: Ugh... It is. To me it
is. ~~Salty, a bit sticky.~~ I
mean it.

RACHEL: Stop it Ed, stop it!

EDMUND: What do you mean?

RACHEL: Whatever sort of game
you're playing! Stop it!

EDMUND: Rachel, it isn't a game!
To me, it's....

RACHEL (SHOUTING): It's wine,
obviously it's wine, look!

(SHE TAKES MARGARET'S GLASS
AND DRINKS FROM IT.)

RACHEL: (VERY QUIETLY) It's wine.

- 39 -

(3 before, shot 181)

182. 4 B
2/S DAN/EDMUND.
CU DAN
DAN: ^{Well, don't worry} Never mind my dear fellow.
I won't insult you by bringing my
own wine next time./
183. 3 B
CU EDMUND.
EDMUND: I'm not joking you know
Dan. I believe you when you say
it's wine./ But to me.... it
isn't possible, is it.
184. 2 K
CU RACHEL.
185. 1 K
CU MARGARET.
MARGARET: Let's ^{all} eat our dinner.
Quietly, and privately, shall we?
Wine or no wine. Before it
finally gets cold.
186. 2 K
Wide shot group.
DAN: Yes. That's a good idea.
187. 3 B
Wide shot
whole group,
PANNING L. to
lose EDMUND
and MARGARET,
to 2/S RACHEL/DAN.
ZOOM GRADUALLY IN
to CU DAN.
(THEY BEGIN TO EAT IN SILENCE,
TENTATIVE MOUTHFULS ETC.
DAN POURS GLASS OF WATER,
MARGARET APPEARS TO BE IN
PAIN, DAN DRINKS, MARGARET
POURS WATER, EDMUND PUTS
MEAT DELIBERATELY INTO MOUTH,
MARGARET DRINKS, RACHEL IS
IN PAIN, DAN GROANS.)
188. 2 K
Reaction CU
RACHEL.
189. 3 L
CU EDMUND lifting
meat to his lips.
190. 4 B
MS DAN pouring
water.

(1 next - at once)

(4 before, shot 190)

191. 1 K
CU MARGARET
watching Dan,
in pain.

192. 4 B
CU DAN drinking.

193. 2 K
~~Group shot as~~
MARGARET pours
water. *2/s Marg/Rachel*

194. 3 B
CU EDMUND putting
food in mouth.

195. 1 K
MARGARET drinks.

196. 2 K
CU RACHEL,
painful.

197. 4 B
DAN, painful.
He groans.
~~to Rachel~~
~~CU Dan~~

DAN: Ugh!

198. 2 K
~~Group shot~~
2/s Marg/Rachel

RACHEL: Oh God...

199. 4 B
CU DAN.

DAN: (IN PAIN) What is it darling,
curried Turkey....?

200. 3 B
CU EDMUND.

EDMUND: (QUIETLY) It's the
meat too....

201. 1 K
CU MARGARET.

MARGARET: What's the recipe
darling, chillies and pepper seeds...

202. 4 B
CU DAN.

DAN: It's a joke, that's what it
is... The big joke Christmas.

203. 2 K
~~Group shot.~~
CU Rachel

(4 next)

(On 2, shot 203)

204. 1 B
PAN DAN to sofa
to collapse.

205. 2 K (low as poss.)
MARGARET
on floor.

206. 3 B
CU EDMUND.

207. 4 B
MS EDMUND AS
he reaches
for water.

208. 2 K (looking down
on DAN)
CU DAN on sofa.

209. 3 B (pushed in)
Low MS EDMUND
along table.

210. 4 B (pulled back
near to 2)
CU MARGARET still
half on the floor.
PAN her as she
crawls up onto
table, then
PAN her R. to
EDMUND sprawled
across it.

211. 2 K
MCU DAN on sofa.
PAN him onto
floor towards
table.

212. 4 B (table level)
EDMUND on table
in f/g, DAN's
arm crawls up
table as he
heaves himself up
on table, knocking
over jug.

(2 next - at once)

RACHEL: There isn't any joke...
I cooked it the normal way...
and it tastes like....fire.

(DAN GOES TO SOFA AND ROLLS
IN AGONY.
MARGARET BENDS DOUBLE AND
FALLS TO HER KNEES.)

MARGARET: My God, I think
you've poisoned us....

EDMUND: What's happening?
What's happening here... ?

(HE REACHES FOR WATER.)

DAN: Oh God, it's burning me...!

EDMUND: (LEANING ON THE TABLE)
Drink the water, lots of water...

BOOM Y2

MARGARET: It's like flames...

BOOM L4

BOOM Y2

(On 4 before, shot 212)

- 43 -

213. 2 K (pushed in)
Table level,
MARGARET sprawled
f/g L., RACHEL
b/g.
DAN and EMMUND
sprawled on table
R.

/BOOM Z4/

ZOOM IN above
bodies to RACHEL.

RACHEL: I can't bear it, I can't
bear it any more...

214. 4 D (pulled back)
W/S MARGARET f/g
as RACHEL rises
and runs through
door upstairs.

(RACHEL RISES AND RUNS OUT
OF ROOM, UPSTAIRS.)

~~RECORDING FAUSE: 5. - for editing in Stairs Sc. 28, recorded at end.
RACHEL to Small Bedroom.~~

Sc. 28: STAIRS (Recorded at end)

361. Rachel enters R.,
runs up stairs
and exits R.

Sc. 29: SMALL BEDROOM

1M, 2J. Z4, MUSIC TAPE Q.3

215. 2 J /S/B MUSIC TAPE/
RACHEL enters L.
PAN her R. with
candle to door.

/BOOM Z4/

216. 1 M
CU hand on door
handle. /GO TAPE/
PAN UP to CU
RACHEL's face as
clavichord begins.

MUSIC TAPE
Q.3:
Clavichord.
(15")

(4 next - Sc. 30: Dining Room) - 43 -

(On 1, shot 216)

Sc. 30: DINING ROOM

/4B. Y2/

217. 4 B

MCU EDMUND
lying flat on
table.
He lifts himself
up.
PAN L. to see
DAN sitting on
chair, and
further L. to
see MARGARET in
CU lying on
table.

DAN: Oh.... That's better...

MARGARET: Oh.... thank God....

It's going off.....

/BOOM Y2/

Sc. 31: SMALL BEDROOM

/2D. Z4/

218. 2 D

CU RACHEL's face.

PAN DOWN to
door handle as
she turns it
and goes in.

(RACHEL TIGHTENS HAND ON
DOORHANDLE, OPENS DOOR
AND GOES IN.)

/BOOM z4/

Sc. 32: MAIN BEDROOM

/1C, 2L, 5A. X3/

219. 5 A

Low VLS RACHEL
with candle
entering and
doming towards
Cam.

(RACHEL ENTERS AND
LOOKS ROUND ROOM.
SUDDENLY SHE STOPS IN
HORROR, SCREWING UP HER
EYES TO SEE BETTER.)

/BOOM X3/

220. 2 L

BCU RACHEL

RACHEL (VERY QUIETLY) Oh no....

no.....

221. 1 O

Low shot from foot
of bed - full-
length skeleton.

VERY FAST ZOOM IN
to skull.

222. 2 L

BCU RACHEL

She screams.

(RACHEL SCREAMS)

(4 next - Sc. 3: Dining Room)

(On 2, shot 222.)

- 45 -

Sc. 33: DINING ROOM

4D. Y2

223. 4 D (pulled back)
CU EDMUND.

EDMUND: That's Rachel.... BOOM Y2

PAN him L. with
MARGARET and DAN
FOLLOWING to
door and up
stairs.

RECORDING PAUSE: 6. - For editing in Stairs Sc. 34, recorded at end.
MARGARET, DAN & EDMUND to Small Bedroom.

Sc. 34: STAIRS (recorded at end)

362. 3/S enter R,
exit R. -
Margaret/Dan/
Edmund.

Sc. 35: SMALL BEDROOM

1M, 2J-E. Z4

224. 2 J
PAN EDMUND R.
to 2/S with
RACHEL,
PULLING BACK to
2E., MARGARET
and DAN arrive
in b/g.

BOOM Z4

(RACHEL IS SITTING AGAINST
THE WALL AT TOP OF STAIRS
WITH CANDLE. EDMUND LEAPS
UP STAIRS AND CROUCHES
BESIDE HER.)

EDMUND: *What is it, darling?*
~~Are you alright?~~

225. 1 M
3/S as EDMUND
rises to DAN
and MARGARET.
DAN and EDMUND
go into room.
MARGARET crouches
by RACHEL.

RACHEL: In there. On the bed...
(EDMUND RISES.)

EDMUND: Something on the bed.
Something on the bed.

Sc. 36: MAIN BEDROOM

3K, 5A. X3

226. 5 A
Low LS DAN and
EDMUND as they
enter bedroom.

(DAN AND EDMUND ENTER ROOM.)

(3 next)

- 45 -

(On 5, shot 226)

- 46 -

227. 3 K
2/S EDMUND
coming to L.
f/g.

EDMUND: Nothing. Can you see
anything?

DAN R. comes to
join him.

DAN: No. Just the bed.

PAN them R.
out of room,
and down
onto empty bed.

Sc 37: SMALL BEDROOM

(1M, 2F. Z4/

228. 2 E
2/S MARGARET
crouching by
RACHEL.
EDMUND crouches
and DAN lingers
in b/g to make
4/S.

/BOOM Z4/

EDMUND: Darling, there's nothing
on the bed. ~~What did you see?~~

RACHEL: Nothing?

EDMUND: Nothing at all. Just
the bedspread. What did you see?

229. 1 M (crouched R.)
CU RACHEL.

RACHEL: A dead child. I saw the
skeleton of a dead child.

230. 2 E
4/S n/b.

EDMUND: Well, ~~believe me~~, there's
nothing there now. Do you want to
look?

RACHEL: No.

EDMUND: ^{Well} ~~then~~ let's go downstairs,
~~shall we?~~ ^{him?}

ON THEIR RISE:

231. 1 M (thro' bannisters)
PAN them L. and
downstairs, and
past Cam.L.

(Recording F use next, then Cam.4 - Sc.39)

- 46 -

(1 before, Shot 231)

- 47 -

~~RECORDING PAUSE: 7.~~

- for editing in Stairs Sc. 38.

DAN, MARGARET, EDMUND, RACHEL to
Living Room.

Sc. 38: STAIRS (recorded at end)

363. 4/S they enter R.,
come downstairs,
and exit R.

Sc. 39: LIVING ROOM

~~1H, 2F-M-H-N, 3F, 4F-J-K. Y2, Z2~~

232. 4 J
W/S from dining
room as they
coming downstairs
into Living Room.

~~BOOM Y2~~

(THEY SLOWLY MAKE THEIR WAY
DOWN STAIRS INTO LIVING ROOM.
THEY SIT DOWN. SILENCE.
THEY ALL LOOK AT EACH OTHER.)

233. 2 F (pulled back)
VLS group as they
sit down.

~~BOOM X2~~

234. 1 H
~~2/S DAN as~~
MARGARET as
DAN sits.
PAN R. to RACHEL
and EDMUND.

~~BOOM Z2~~

EDMUND: What's ^{happening} going on Dan?
Margaret?

~~PULL BACK to~~
4/S - DAN/
MARGARET/RACHEL/
EDMUND.

DAN: Something very strange.
I feel quite alright now.

MARGARET: So do I... but not ^{very}
hungry any more.

EDMUND: No trace of the pain?

DAN: No. None.

235. 3 F
CU DAN.

MARGARET: No.

(2 next)

- 47 -

(On 3, shot 235.)

- 48 -

236. 2 M
CU RACHEL.

DAN: What about Rachel? Did you feel it?

237. 3 F
CU MARGARET

RACHEL: Yes. A terrible sort of hot griping pain in the stomach....

QUICK PAN L.
to DAN.

MARGARET: ~~But~~ With me it went, quite suddenly.

DAN: Yes. But none of us tasted blood, except Edmund.

QUICK PAN
R. to MARGARET.
238. 2 M
CU RACHEL.

MARGARET: No.

239. 1 H (pulled back)
Group 4/S
as EDMUND sits
on f/g chair.

RACHEL: No.

EDMUND: I can ^{still} hardly believe it, myself.

DAN: And ^{now} then, this upstairs.

RACHEL: I definitely saw it.

I didn't imagine it. I looked for quite a long time, to make sure. / ^{the skeleton of} It was ^{two} a child's skeleton, about three or four feet long, with bits of clothing, lying on the bedspread. I promise you, I really did see it.

240. 2 M
CU RACHEL.

241. 3 F
CU DAN.

DAN: No-one has suggested you didn't. ^{But} Equally, none of us saw it.

PAN R. to
MARGARET.

MARGARET: But we've all felt or seen something. Edmund,

(2 next)

- 48 -

(Cont.)

(On 3, shot 241)

- 49 -

242. 2 H
 CU EDMUND.

(MARGARET, cont'd.): the blood,
the rest of us the food and the
pain that just disappeared, and
now Rachel, this.....

EDMUND: And all of us the house.

DAN: What do you mean?

EDMUND: We've all experienced
that, the failure of all the
machinery in the house.

DAN: But that's perfectly
straightforward simple mechanics.

EDMUND:

Is it?

243. 3 F
 CU DAN.

244. 2 H
 CU EDMUND.

245. 3 F
 CU MARGARET.

MARGARET: What are you implying,
that ^{the} whole thing, the power
failure included, is some kind of
mass hallucination?

246. 2 H
 HOLD CU EDMUND.

EDMUND: Can you suggest
anything better?

~~PAN L. to DAN.~~
 CU

DAN: ^{Well, if it is} ~~In that case,~~ we're still
in the grip of it. The clocks
are still dead, and so are the
lights. If it's mass hysteria,
something our four minds are
creating between us, ^{then} we're still
under its spell.

247. 1 H
 Group shot.

EDMUND: Nothing ~~has~~ been right
since the lights went out.

(2 next)

- 49 -

(On 1, shot 247)

CU Rachel

RACHEL: Before that. The music.

CU Margaret

MARGARET: So what shall we do then? There must be some kind of rational explanation.

Group shot

RACHEL: I don't need any explanation, I just want it to stop.

DAN: If it is a form of mass hysteria....

248. 2 H
CU EDMUND.

EDMUND: How can it be, look, we're four sane and mature people, we know what we're saying and doing...

249. 1 H
4/S.

MARGARET: Do we though?
all
We ^{all} think ~~all~~ the lights have failed. But maybe they're on all the time, maybe they're blazing *away* across the fields for miles. If you tasted blood, and Rachel saw a dead child on the bed, that's just as possible. Our perceptions tell us that we're sane and balanced, and that those are the facts. But ^{maybe} ~~perhaps~~ that's the prime constituent of our hysteria.

SLOW ZOOM In
to CU MARGARET.

250. 2 H
CU EDMUND.

EDMUND: So that we've lost all distinction, you mean, between

(3 next)

(Cont.)

(On 2, shot 250)

(EDMUND; cont'd.) what's really happening, and what's imagination.

251. 3 F
CU MARGARET.

MARGARET: How else can you explain what's happened in the last fifteen minutes? These delusions have come from somewhere. If not from our own minds, where?

252. 1 H
W/S as
MARGARET rises.

(SHE GETS UP.)

INTO CU of DAN
as he looks
round end of
sofa.

DAN: Listen, if what you say is true, then what we need to do to re-assert reality, ordinary

253. 4 F
W/S as
MARGARET arrives
at drinks table.

daily reality, where wine is wine, and all the machines work, is to get out/ of here, and if necessary,

254. 1 H
CU DAN on
sofa.

it is that's
separate: break whatever/mentally
chain is binding us together

AS HE RISES:

255. 3 F
PAN DAN R. to
2/S DAN f/g R.,
RACHEL b/g L.
in chair.

~~the four of us together.~~ So
I suggest we go out, get into
our cars, and drive away to
some nice, crowded, uncomplicated
hotel, where ~~there's dancing, and~~ ^{they have an MC, and}
~~an MC,~~ ^{dancing} and they're all playing
silly and innocent Christmas games.
So that we dissipate whatever it
is that's been ~~permeating~~ ^{distorting} our
perceptions here. ^{do you agree?}
~~Agreed?~~

EDMUND rises
into 3/S -
EDMUND/RACHEL/DAN.

EDMUND: Yes. I think that's a good idea.

256. 2 N
MS CU profile MARG.
at window.

(1 next) Zoom in

257. 1 H
CU DAN.

258. 2 N
CU MARGARET.

259. 4 K
W/S, PANNING
EDMUND and DAN
L. and
TRACKING IN
to PAN L. to 3/S
at 4F - DAN/
EDMUND/MARGARET.
(Clearing 2)

260. 1 H
PAN EDMUND
and DAN to
front door.

Sc. 40: BACK DOOR

/3L. Y4/

261. 3 L
CU door handle
as EDMUND shakes
it.
EASE BACK to 2/2.
HOLD 2/3 as
directed.

(1 next)

MARGARET: Dan.

DAN: Yes.

MARGARET: There's no such thing
as absolute darkness, is there?
It's never absolutely dark?

DAN: I don't think so. Why?

MARGARET: *I can't see anything.*
I can't see any dark
shapes where the hedges and trees
are, or even the grass under the
window. I can't see anything at
all.

DAN: Let me see

EDMUND: There's light coming
from this room, from the candles
and the fire. It ^{should} ~~ought~~ to shine
on the path.

MARGARET: There's nothing. It's
like a black curtain.

EDMUND: *Dan, Give me a hand, Dan,*
will you?

DAN: *It* Won't budge.

EDMUND: *Help me to*
Shoulder it, ~~with~~ me.

(THEY BOTH SHOULDER-CHARGE
THE DOOR. NOT A MOVEMENT.)

EDMUND: It's not going to
open, is it.

DAN: No, it's not.

(On 3, shot 261)

Sc. 41: LIVING ROOM

1B. 2H. 22. ?T.R.2/

262. 1 B
PAN MARGARET
R. to floater
window to see
R. profile in CU.

(MARGARET GOES TO WINDOW.)

MARGARET: This window's
the same. Like the bottom
of the sea.

/BOOM 22/

263. 2 H (pulled back)
MS RACHEL as
she rises from
chair and
crosses to
sofa,
EASING IN to CU.

(RACHEL GETS UP, TO SOFA.)

RACHEL: We're caught in here.
I know it.. Something has got us
trapped.

Sc. 42: BACK DOOR

/3L. Y4/

264. 3 L
2/S EDMUND/DAN.

EDMUND: Dan, ^{you} look at the
upstairs windows. I'll ^{look at the} try the
^{the} front door.

DAN: O.K.

Sc. 43: LIVING ROOM

/1B. 22/

265. 1 B
W/S as EDMUND
and DAN come from
door, DAN going
up stairs.
PAN EDMUND R.
to front door
past MARGARET R.
f/g., to kitchen.
~~as MARGARET sits~~
~~down.~~

/BOOM 22/

/RECORDING PAUSE: 8./ DAN from Stairs to Small Bedroom.

(2 next) - Sc. 44: Small Bedroom.

- 54 -
(After recording pause 8.)

Sc. 44: SMALL BEDROOM

2E-J. Z4

266. 2 E
CU DAN at
upstairs window.

BOOM Z4

P/N him L,
CRABBING to 2J
as he goes down-
stairs out of
shot L.

~~RECORDING PAUSE: 9. DAN to Living Room stairs.
STRIKE FLOATER 2. CLOSE SWINGER 2.
STRIKE ARMCHAIR AND DESK.~~

Sc. 45: LIVING ROOM

1H-P-B, 2 C-N-M-H, 3D-F-E, 4F-E-K, 5B.
Z2, X2, Y3. FX DISC and MUSIC TAPE

Q's 4 & 5

267. L H
2/S MARGARET/
RACHEL.

BOOM Z2

MARGARET: Don't worry, *Rachel*
kind of
There must be some rational
explanation.

RACHEL: No, there isn't. We're
caught.

268. 3 D
Medium 2/S
EDMUND and DAN
at foot of Q
stairs.
They both leave
shot L.

BOOM x2

It's
DAN: *^* Black as pitch. Nothing
at all.

EDMUND: And the back door's
the same as the front.

DAN: So that's *it* that. We stay,
and sit it out. Whatever it is.

EDMUND: Well, if it is some *sort* kind
of mental force that's holding us
(Cont.)

(2 next)

(On 3, shot 268)

269. 2 0
PAN EDMUND
and DAN L.

HOLD on DAN
as he pauses
at drinks table.

(EDMUND, cont.). here, let's
see if it'll stand up to this.

(HE HOLDS UP HAMMER.)

I'm going to
DAN: ~~I shall~~ have a brandy.
(LOOKING AT BOTTLE.) I hope.

270. 4 F
MCU EDMUND as
he turns at
window.

EDMUND: That window is made of
perfectly ordinary glass. The
builder broke a pane ^{when} ~~as~~ he was
putting it in, by dropping his
trowel on it.

271. 2 0
MCU DAN
~~Edmund~~

So ~~a hammer~~ ^{this} should do the trick.

272. 1 P
CU Impact
cut on glass.

DAN: Mmm. The brandy's O.K.

(EDMUND SMASHES HAMMER ON GLASS.
NOTHING HAPPENS.)

273. 4 F
MCU EDMUND.

274. 1 P
Impact cut.

(HE HITS A SECOND TIME.)

275. 3 D
CU RACHEL.

RACHEL: (WITH A QUIET SMILE) No...

276. 2 0
CU DAN.

well
DAN: ~~I~~ All I can say, is that we
must be a very strong-minded lot. *Can I*

277. 1 P
MCU EDMUND as
he hits glass
for the third
time.

get
Anyone else want a drink?

(EDMUND HITS THIRD TIME.)

PAN him R. past
DAN, PULLING
BACK to LH to
3/S - MARGARET/
RACHEL/EDMUND.

(PAUSE)

(2 next)

(On 1, shot 277)

278. 2 0
CU DAN.

MARGARET: Alright, let's work it out.

RACHEL: It's a waste of time.

DAN: Why not just sit back and enjoy it? After all, in a sense, we're privileged. We're experiencing something that's probably unique.

279. 3 F
2/S MARGARET
CU f/g, DAN b/g L.
by drinks.

MARGARET: Inside the house, several extraordinary things have happened ^{which} ~~that~~ ^{only} we can't explain other than by suggesting that we're all sharing the same hysterical delusion.

280. 2 0
CU DAN.

DAN: I'm glad I married a rationalist. I always knew it would come in useful.

281. 3 F
CU MARGARET.

MARGARET: But now the house itself has become part of ~~that~~ ^{out of} delusion. We look ~~through~~ ^{out of} the windows and see nothing, and some inexplicable force keeps the B.72 doors ^{of the windows} closed.

AS SHE RISES:

282. 2 0
PAN MARGARET
L. to 2/S
with DAN.

EDMUND: (TO HIMSELF) The house itself.... ROOM X2

283. 1 H
BCU EDMUND.

284. 2 0
Close 2/S
MARGARET/DAN.

MARGARET: What do you think is beyond those walls ~~and~~ outside the door? Do you think it's

(1 next)

(On2, shot 284)

(MARGARET, cont'd.): the two oars, and a patch of grass, with a track leading to the main road? Or is it something else, ...just space, perhaps?

DAN: If it 's just space, your rationality's wearing a ^{little} ~~bit~~ thin.

(MARGARET LOOKS DOWN AT HER WATCH, THEN LOOKS UP AT THE CLOCK ON THE WALL.)

MARGARET: What time does your watch say?

DAN: Five-thirty. It's stopped.

MARGARET: Edmund?

EDMUND: Five-thirty.

MARGARET: Rachel?

RACHEL: (WITHOUT LOOKING) Five-thirty.

MARGARET: So does mine. So does the electric clock. And I bet you every other clock in the house says five-thirty too.

BOOM Y3

EDMUND: That must have been the time when the lights went ~~out~~.

MARGARET: So. Everything stopped at five-thirty.

285. 1 H
MS EDMUND.

~~286. 2 O
2/S a/b.~~

287. 3 F
CU RACHEL.

288. 2 O
2/S a/b
PUSHING IN and
GRABBING R.
as MARGARET goes
up to clock,
losing DAN.

289. 4 E
Wide 2/S MARGARET/
EDMUND as EDMUND
approaches from
back R.

(3 next)

DAN enters R.
to make 3/s -
MARGARET/EDMUND/
DAN.

EDMUND goes away
to b/g.
PUSH IN closer
on MARGARET and
DAN.

EDMUND returns
to the group.

290. 3 D
CU RACHEL.

291. 1 H
3/S DAN/MARGARET/
EDMUND.

292. 3 D
CU RACHEL.

EDMUND: Or started....

DAN: Everything?

MARGARET: (HALF TO HERSELF) And

I wonder what time it is now...?

DAN: For a rationalist, you're
getting very fanciful. I'd prefer
to wait and see before ~~venturing~~^{entering}
~~into~~ the realms of science fiction.
After all, we're ~~perfectly~~^{all} O.K., there's
nothing's happening to us. At
the moment.

(EDMUND RETURNS TO GROUP.)

EDMUND: It's the house, I'm sure
it's ~~something to do with~~ the house.
It all began when the house ceased
functioning.

MARGARET: The machinery, not
the house. It may be that the
house is ~~functioning~~^{working} perfectly well.

RACHEL: (QUIETLY) I think we've
been selected.

(SILENCE)

EDMUND: What do you mean?

(EDMUND KNEELS BY RACHEL.)

RACHEL: Chosen. In some way.
The four of us.

MARGARET: What for?

(On 3, shot 292)

293. 2 0

As MARGARET
comes forward
DAN joins her
for 2/S MS.

DAN: Something nice I hope.

RACHEL: No...I don't think so.

MARGARET: (COMES FORWARD) Well...
we don't achieve anything by
getting all intense and visionary
about it, do we. What we need is
^{do is to}
to keep our eyes open and our
minds at full stretch; and
whatever we find happening to us,
try to understand it.

DAN: Our antennae you mean. You ^{have}
always ^{placed} ~~have put~~ too much reliance
^{upon} on the intellect. ~~You~~ Look at
Rachel. She's got all her
receivers working at full power.
It's nothing to do with the
intellect, what's registering
on her.

MARGARET: You want to believe it,
don't you, that's what it is. ^{Well,} But
I don't. I want to know!

EDMUND: Dan. ^{Do} You remember
those photos I told you about?

DAN: What photos?

EDMUND: The photos of the house.

EDMUND passes
in b/g.

DAN joins him.

AS HE MOVES AWAY:

294.

4 E

Wide 2/S EDMUND,
and DAN entering
R.

295.

3 D

BCU RACHEL.

(4 next)

(On 3, shot 295)

- 60 -

296. 4 E
 3/S EDMUND/
 MARGARET/DAN.

RACHEL: ~~No. Don't look.~~
 ~~Leave them alone.~~

MARGARET: Photos of the house...

EDMUND: Two sets we took. As
 it was before we started, and as it
 is now.

DAN: I wonder ?

EDMUND: So do I.

297. 2 N
 Wide shot as
 EDMUND and DAN
 come to desk.

 PAN and
 TRACK IN close
 to drawer as
 they open it.

(THEY GO TO DESK AND
OPEN DRAWER.)

RACHEL: *The choice has been made*
MARGARET: *What is it, Rachel?*

298. 3 E
 2/S RACHEL f/g, *come*
 to MARGARET b/g. *->/s.*

 MARGARET crosses
 to sit f/g L.,
 RACHEL b/g R.
 for close 2/S,
 CRABBING R.
 to HOLD.

RACHEL: *here, it's coming*
 It's ~~coming nearer.~~
nearer.
 I can feel it. It's almost here.

(MARGARET CROSSES AND SITS
BESIDE RACHEL.)

MARGARET: ~~What is it Rachel,~~
 What's coming nearer, what can
 you feel?

RACHEL: I don't know. I can't
 explain it. It's in my stomach.

MARGARET: Tell me. Try to tell
 me!

299. 2 N
 2/S EDMUND/DAN.

(EDMUND AND DAN HAVE FOUND
PHOTOS AND EXAMINE THEM.)

EDMUND: Here they are. Two
 packets of prints, before and after.

300. 3 E
 2/S MARGARET/
 RACHEL.

MARGARET: *)*
 ~~What is it that's~~
 -hearer?
 coming? Where is it coming from?

(2 next)

- 60 -

(On 3, shot 300)

- 61 -

301. 2 N
2/S EDMUND/DAN.

302. 1 B
CU of photo of
house surrounded
by nettles in
DAN's L. hand.

303. 3 D
CU RACHEL. Tight up
Mars/Rachel

~~QUICK PAN L.~~

~~to MARGARET.~~

QUICK PAN
R. to RACHEL.
~~cu photo~~

304. 2 N
Close 2/S
EDMUND/DAN.

305. 1 B
CU photo as
DAN holds it a/b.

306. 2 N
Close 2/S.

RACHEL: Yes. It's here. Here
in the house.

MARGARET: What?

EDMUND: Those are the before ones.
You see, that's how it was.

~~DAN: And are those photos the~~
ones you took, just as you took
them? Do you recognise it?

~~EDMUND: Yes. Just as I took it.~~

RACHEL: The choice has been
made, and now it's beginning to
work.

MARGARET: What choice? What's
has been chosen?

~~DAN: Just like this?~~

RACHEL: Us. The four of us.

We have been chosen.

~~DAN: Just as I took it~~

EDMUND: But look at this ~~photo~~,
and this ~~one~~. These should be

the modernised photos, but

Dan, I didn't take these pictures!

DAN: No, I can see you didn't.

EDMUND: I've never seen the
cottage ^{looking} like this.

DAN: No, you haven't, because
these pictures ^{were} taken two hundred
years ago....

EDMUND: But it can't ... I mean..
that's ~~was~~ before... impossible.

(3 next)

- 61 -

(On 2, shot 306)

They turn
their backs
to Cam.

ZOOM IN to photo
between their
shoulders.

~~QUICK PAN L.~~
~~to BCU EDMUND.~~

307. 3 D
CU RACHEL.

S/B FX TAPE

308. 2 N
Tight 2/S a/b.

(RUN FX TAPE)

309. 3 D
BCU RACHEL.

310. 1 H
2/S MARGARET/
RACHEL.

311. 2 N
CU EDMUND.

~~QUICK PAN R. to~~
~~CU DAN.~~

312. 3 D
CU RACHEL.
Her face creases
with pain.

313. 2 N
CU DAN.

314. 1 H
2/S MARGARET/
RACHEL.

315. 3 D
CU RACHEL as
she groans.

316. 4 K
CU EDMUND.

DAN: That one, look at *this one*

There's someone at the window.

EDMUND: It's a woman. A fair-
haired woman, with a shawl.

RACHEL: Yes. A fair-haired
woman, with a thin face, and a
shawl. It's beginning.

DAN: (TO EDMUND) How does she
know?

RACHEL: Listen....
Listen....

RADIOPHONIC
FX TAPE:

objects
falling etc.
TRW 7567. (42")

DAN: What is it?

Be quiet.
MARGARET: *^* Concentrate, watch
everything that happens.

(RACHEL GROANS.)

(1 next)

(On 4, shot 316)

PANNING him R.
to sofa.

EDMUND: Rachel....

317. 1 H
2/S, EDMUND
enters to make
3/S - MARGARET/
RACHEL/EDMUND.

MARGARET: Don't touch her,
leave her alone.

318. 2 O (sliding to M)
CU DAN.
Please change.
(Pre-recorded Visual
Effects shot to
be edited in.)

DAN: Something ~~hit me~~... Look,
look at the ceiling!

AS DIRECTED:

319. 1 H
2/S along sofa.

320. 2 M
CU DAN.

DAN: The house is falling down!

321. 4 F (tracked in)
CU MARGARET

MARGARET: No, not the house...
the plaster, the paper, the paint,
look!

322. 3 D
CU RACHEL.

(THE NOISE GETS
LOUDER AND LOUDER
- CLIMAX AT 52")

323. 1 H
On EDMUND,
when he rises

(PLASTER SLIDES TO FLOOR,
MATERIAL FALLS FROM CEILING
TO REVEAL ORIGINAL BEAMS,
THE THREE PEOPLE TRY TO
PROTECT THEMSELVES AGAINST
BOTH THE OBJECTS AND THE
APPALLING NOISE.)

324. 3 D
CU RACHEL.
Margaret
Rachel
Dan
Plaster falling
Margaret
Edmund
Plaster falling

Rachel Edmund. (THE NOISE CEASES) 43"

325. 4 F
Wide group shot
as they go
towards RACHEL.

RACHEL: The pain, the pain...

326. 1 H
W/S group as
they surround
RACHEL. high shot.

MARGARET: What is it Rachel,
tell us.

(2 next)

(On 1, shot 320)

ZOOM IN
to BCU RACHEL.

327. 2 H
CU EDMUND.

328. 3 D
CU DAN.

QUICK PAN to
MARGARET

and PAN DOWN
to profile
RACHEL.

329. 2 H
BCU EDMUND.

330. 1 H
CU MARGARET

PAN DOWN to
CU RACHEL.

PUSH IN on
closer ZOOM.

RACHEL (VERY QUIETLY AND
INTENSELY, IN ANOTHER CHARACTER,
THOUGH IN HER OWN VOICE.)

There is nothing more to be done.

The children have cried themselves
to sleep, and we are all too weak
to move now. I can only ^{lie} sit here,
talking to the walls, and
wondering how long it will be

EDMUND: What is she saying?

DAN: What children?

MARGARET: Just listen. Go on
Rachel. We can all hear.

RACHEL: If I could write, I
would put it all in a book, ~~so~~ ^{for}
that the whole world ^{to} should know
what they've done to us. But
no-one bothers to teach the poor,
so even that comfort is denied me.
But I have to speak. I have to
make it known, even if only to the
bare walls.

EDMUND: Who is it, who is it
speaking?

MARGARET: I don't know. Just
listen.

RACHEL: I, Sarah Jane Malby,
born a Christian, aged twenty-six
years, a married woman, but now a

(2 next)

(Cont.)

331. 2 H
 CU EDMUND.

332. 3 D
 CU MARGARET.

333. 1 H
 HOLD tight
 on RACHEL.

(RACHEL, cont.): widow, am
lying here on a straw mattress
with my two children, Robert and
Jane. There is a little water,
but nothing to eat. We have
none of us eaten for well over a
week at least. I don't remember
when.

EDMUND: Here. In this house.

MARGARET. Listen.

RACHEL: My husband Robert was
a hardworking man, and we were all
happy till the bad times came.
Then people had to leave for the
towns, and many houses in the village
stood empty. There was no trade
and no work, till bread became
too dear to buy, and then there
was none at all to be had. The
Squire told us there was no more
work, and we must fend for ourselves,
and the Parson told us to pray to
God. We did pray. We prayed to
him day and night. But the food
got less and less, and my husband
was in despair. He took to going
out at night, and some nights he'd
^{come}bring back ^{with}a rabbit or a hen, even
a lamb one time, and we managed
to live for several months that way.
(Cont.)

(2 next)

(RACHEL, cont'd.): But the gamekeepers got stricter, a man in the next village was hanged, and there was no more game to be had, with half the county living on it. A man came one night, with a book in his hand, and he talked to Robert till dawn. They spoke angily, and cried out, so that I heard it, and the children stirred in their sleep. Then the next night Robert went out with that man and some others, and he didn't come back the next morning. And I heard that there were fires in the fields, the ricks were burning, and the Squire's barn had been burned down, and that my Robert had been taken by the soldiers.

334. 2 H
 OU EDMUND.

335. 5 B
 OU MARGARET.

336. 1 H
 On RACHEL a/b.

EDMUND: Rachel, darling...

MARGARET: No, you must let her finish.

RACHEL: I went to the Assizes. I saw my Robert in the dock with the other men, looking pale and ill. I was praying for transportation, but it was death. I cried out

337. 5 B
 Low OU RACHEL.

(1 next)

(AS SHE TURNS)

338. ~~1 H~~
~~RACHEL s/b.~~

(RACHEL, cont.): to the judge that we were all starving, and what were we expected to do without food. But the judge spoke grandly about property and rights, and I was dragged from the court. I took the two children to see their father hanged. I told them to remember what was being done to him, so that they should grow up to avenge his death on all the wicked men responsible. But that will never happen now. A doctor told me it takes twenty minutes for a hanging man to die. I stood there all the time, ^{watching} ~~without taking~~ ~~my eyes off~~ his poor face, giving him all my love to help him bear that terrible death. He moved a little at first, but gradually became still. But I waited over half an hour, to be quite sure. None of us cried. Not even the children.

339. ~~2 H~~
~~CU EDMUND.~~

EDMUND: Barbarians, barbarians!

340. ~~5 B~~
~~Low profile~~
~~RACHEL.~~

RACHEL: That evening I ^{went round} ~~tried~~ to see the Squire. But ^{I was} ~~they~~ chased me away angrily, and ^{was told} ~~said~~ my husband was a criminal. I crept

(2 next)

/S/B MUSIC TAPE/

(RACHEL, cont'd.): round the side of the house, hoping to go in and tell the Squire of my childrens' hunger, and ask for his mercy. When I go to the window, I could see them at table. The Squire was there, and his brother the Parson, and his sons. There was a side of beef, and several roast chickens, and cakes and pies and bottles of red wine.

341. 2 H /GO TAPE/
Reaction
EDMUND.

MUSIC TAPE:
Q.4.
Clavichord
(56" (57"))

342. 1 H
RACHEL a/b.

RACHEL: And in the corner, the Squire's daughter was playing music, a sweet melancholy tune, while my husband lay dead, and my children were crying for food. And I thought, this can never be forgiven, no circumstances, no degree of self-interest, not even ignorance can ~~even~~ excuse this feasting and dancing, while on the same planet, in the same village, people are starving. And I knew then that I was beaten, ^{Conscience, there was no} that where there was no hope, that there was nothing to be done, that this wickedness and injustice was

(Cont.)

(2 next)

343. 2 H
CU EDMUND.

344. 1 H
RACHEL a/b

(RACHEL, cont'd.): too great a monster for me to grapple with. I came home and closed my door, and since that day no-one has bothered to open it to see who may be inside.

EDMUND: Here she means. She means here.

RACHEL: I used to believe in God. But this world is mens' work, I recognise it by the bloodstains. If God still sees us, he sees us with despair. Like Pilate, he shakes his head, and washes his hands, unable to save us. I know we will soon be dead now. The worst pain is over, and my bodily weakness is almost comforting, like the beginning of sleep. I have no forgiveness for the selfishness and greed which has destroyed my family./ The hardest thing of my dying is to know that our murderers will go unpunished. Someone, surely, must pay for our unjust deaths - and all the other deaths like ours, for I know ^{that} we are not ^{ever} unique. If no ear can hear my accusations, no eye ever read them,

cu EDMUND.
Jacks up

RACHEL

(On 1, shot 344.

(RACHEL, cont.): let my words
burn themselves into the fabric
of these walls, so that ^{the} brickwork
^{beams} and ^{plaster} ~~plaster~~ and ~~beams~~ should
remember the agony and injustice
of those dying under this roof.
How can this ground ever be easy,
^{when} ~~while~~ there is no atonement for
crimes like these. The soil is
bitter with my childrens' blood.
I can't say any more, just this
cry against injustice from the

345. 5 B
PAN her hand
as she feels
for dead
children.

When hand goes
still, ZOOM IN
very close to
hand.

dark centuries./ Jane is dead
now, I think, and Robert is in a
deep sleep from which he will
never wake. I can't speak any
more. I ^{have to save} ~~shall need all~~ my breath
to face the reality of this
starvation ^{which} ~~that~~ is slowly draining
my life..... While we sleep in
our paupers' graves, let someone,
somewhere, remember

346. 1 H
CU RACHEL
(Clear 5)

S/B MUSIC TAPE

PAN UP to
MARGARET.

MARGARET: Us. The chosen
four.

347. 2 H
BCU EDMUND.

348. 3 D
BCU DAN, reaction.

GO TAPE

349. 1 H
RACHEL hears
music, opens eyes.

MUSIC TAPE:
Q.5. (2100")
Clavichord.
(1'47')

(3 next)

(On 1, shot 349)

- 71 -

(5 pull back
fast out of
3's shot)

350.

3 D

~~4/S group as~~
RACHEL sits
upright and
rises.

PAN her R. to
door past EDMUND
and MARGARET.

EDMUND: Rachel.....

She goes out of
door R. with
EDMUND.
DAN and MARGARET
come in L.

Where are you going?

MARGARET: Follow her. Hold my
hand Dan.

DAN: Don't be ^{lightened} afraid. I told
you we were privileged.

RECORDING PAUSE: 10.

~~for editing in Stairs Sc. 46, done at end.
MARGARET, DAN, RACHEL & EDMUND to Small
Bedroom.~~

Sc. 46: STAIRS (Recorded at end)

364. Rachel and Edmund
three-quarters of
way up stairs.
Dan and Margaret
enter R. and exit R.

Sc. 47: SMALL BEDROOM

/IM. 24/

351.

1 M

They go upstairs
to Small Bedroom
past Cam.L. and
enter into Bedroom.

/BOOM 24/

(THEY ALL FOUR GO UPSTAIRS
AND INTO SMALL BEDROOM.)

(Recording Break next - see over)

- 71 -

(After Shot 351, on 2)

RECORDING BREAK: 3.

DAN, MARGARET, EDMUND AND RACHEL to
Main Bedroom 2.

~~SET IN MAIN BEDROOM 2. PLATAGE.~~

Sc. 48: MAIN BEDROOM 2. (18th century)

2P-R, 3M, 5D. X4

352.

2 P

Low shot wide
as the four
enter b/g.

PAN ALONG them
as they stop --
RACHEL/EDMUND/
DAN/MARGARET.

PULL AWAY from
them to 2R,
PAN OFF them
across wall and
ceiling L. to
position above
palinasse, till
dead model's
face comes into CU.

EOM X4

(Music out)

353.

3 M

CU RACHEL.

~~PAN R. to EDMUND,
DAN and MARGARET.~~

354.

MIX
5 D

CU feet of dead
woman.

PAN R. to see
children.

355.

MIX
3 M

CU RACHEL.

PAN to EDMUND,
TO DAN, TO
MARGARET.

MARGARET: Yes. I understand
now. Now I understand.

(4 next - Sc.49: Dining Room)

(On 3, shot 355)

Sc. 49: DINING ROOM (as they left it)

/4D/

356. MIX 4 D /Q SPOTLIGHT UP/
Spotlight as
it dims up.

/RECORDING BREAK: 4./

CAMS. & BOOMS RE-POSITION.
OPEN SWINGER 1.

Sc. 50: DINING ROOM (as they left it)

/2B/

357. 2 B
Wide shot empty
Dining Room,
with meal half-
eaten.

Sc. 51: KITCHEN

/3C/

358. 3 C /LIGHTS ON/
W/S Kitchen,
lights on.

Sc. 52: LIVING ROOM

/LL-B/

359. 1 L
W/S Living Room.

~~CRAB to LB,~~
ZOOM IN to TV
set with blue
scan.

~~FADE OUT~~

AT END: RECORD STAIRS Sc. 7, 28, 34, 38, 46 (5 shots) - see over.

Sc. 53: DINING ROOM (as at beginning of play)

4B, 2B: Y2. VR INSLZ / DAYLIGHT

~~F/U~~

22. 4 B
CU PHOTOGRAPHER
flashing

/S/B VT INSERT

23. 2 B
W/S PHOTOGRAPHER
comes f/g, turns
back to Cam. and
shoots table again.

/RUN VT

PAN him R. into
living room and
upstairs.

KENNETH KENDALL (V/O)

/BOOM Y2

(DINING TABLE IS
FULLY LAID, AND UNTOUCHED.
THROUGH WINDOW THE TWO
CARS CAN BE SEEN.)

KENNETH KENDALL (V/O from insert):

(The Minister of Transport has
ordered an enquiry into yester-
day's motorway pile-up, in which
more than two hundred vehicles
are thought to have been involved.
No casualty figures are yet
available but they are thought to
be certain to push the holiday
accident toll to a new record
level. The Minister, commenting
on the provisional figures,
described them as "dreadful",
and it is thought that new
measures are being considered in
the Ministry to reduce what are
becoming the hazards of motorway
driving.")

Sc. 54: LIVING ROOM

/1B: Z2. TV SET + NEWS INSERT RUNNING

24. 1 B
PAN L. past
POLICEMAN to see
LS FINGERPRINT
DETECTIVE at TV
set.
ZOOM IN to set
to see MS KENNETH
KENDALL reading
news.

/BOOM Z2

KENNETH KENDALL (V/O in b/g):
"The Chair man of the World Famine
Relief Organisation, speaking at
a Unesco conference in Paris on
Europe and the underdeveloped
world, has called for a radical
heart-searching on the part of
the developed countries. It is
well known he said, that under
the present circumstances, far
from rectifying the situation,

(Break next)

(On 1, shot 24)

(MS K. KENDALL)

K. KENDALL (Cont'd., on VT insert):
the rich countries are getting
richer, and the poor countries
are getting poorer. How much
longer are we prepared to let this
situation continue, he asked the
assembled delegates. His
question was received in silence.

Finally, news is just coming in
of a bizarre Christmas tragedy.
In a remote country cottage
four apparently healthy people
in their middle thirties have
been found dead. An air of
mystery surrounds the story at
the moment, said a spokesman at
Scotland Yard, but foul play is
not suspected. The four bodies
when found were in an extremely
emaciated condition, and although
the house was full of food and
drink, and a sumptuous Christmas
dinner was laid on the table,
apparently untouched, all four
people appear to have died of
starvation."

~~RECORDING BREAK: 1.~~

~~Sc. 2 NEXT: MAIN BEDROOM: EDMUND, DAN.
Cam.1.~~

GO TAPE

Sc. 55: EXT. COTTAGE

TELECINE: Film seq. 2.

S.o.F.

and
MUSIC TAPE:
clavichord
(1'42")
(43")

Outside the cottage,
MS as policemen get
out of car door.
Pan them L. towards
cottage.

MS tree f/g on L. as
policemen come towards
cam. and go out of
shot L. behind tree.

LS tree on L. as
policemen go towards
house.

Oblique LS house with
policemen going R. to
L. behind house in
b/g.

7. S/I
SLIDE
TITLE 3:

"THE EXORCISM"

TAKE OUT SLIDE

8. S/I
SLIDE
TITLE 4:

"by DON TAYLOR"

TAKE OUT SLIDE

9. S/I
SLIDE
TITLE 5:

"Rachel
ANNA CROPPER"

TAKE OUT SLIDE

10. S/I
SLIDE
TITLE 6:

"Margaret
SYLVIA KAY"

TAKE OUT SLIDE

(Slide next)

(On Telecine seq. 2)

11. S/I
SLIDE
TITLE 7:
"Edmund
EDWARD PETHERBRIDGE"

TAKE OUT SLIDE

12. S/I
SLIDE
TITLE 8:
"Ira
OLIVE SWIFT"

TAKE OUT SLIDE

13. S/I
SLIDE
TITLE 9:
"Newsreader
KENNETH KENDALL"

TAKE OUT SLIDE

14. S/I
SLIDE
TITLE 10:
"Music composed
and played by
HERBERT CHAPPELL"

TAKE OUT SLIDE

15. S/I
SLIDE
TITLE 11:
"Costume
KIRSTIE COLAM
Make-up
SIDONIA WEBSTER"

TAKE OUT SLIDE

16. S/I
SLIDE
TITLE 12:
"Visual Effects Designers
JOHN FRIEDLANDER
JAMES WARD"

TAKE OUT SLIDE

(Slide next)

(On Telecine seq. 2.)

17. S/I
SLIDE
TITLE 13:

"Lighting
JAMES MAIDEN

Sound
NORMAN CANLIN"

TAKE OUT SLIDE

18. S/I
SLIDE
TITLE 14:

"Script Editor
LOUIS MARKS"

TAKE OUT SLIDE

19. S/I
SLIDE
TITLE 15:

"Designer
JUDY STEELE"

TAKE OUT SLIDE

20. S/I
SLIDE
TITLE 16:

"Producer
INNES LLOYD"

TAKE OUT SLIDE

21. S/I
SLIDE
TITLE 17:

"Directed by
DON TAYLOR

BBC Colour
C. BBC 1972

TAKE OUT SLIDE

F A D E S O U N D & V I S I O N

RECORDING PAUSE: 1.

Sc. 53 next: PHOTOGRAPHER. Cam.4. DINING ROOM.